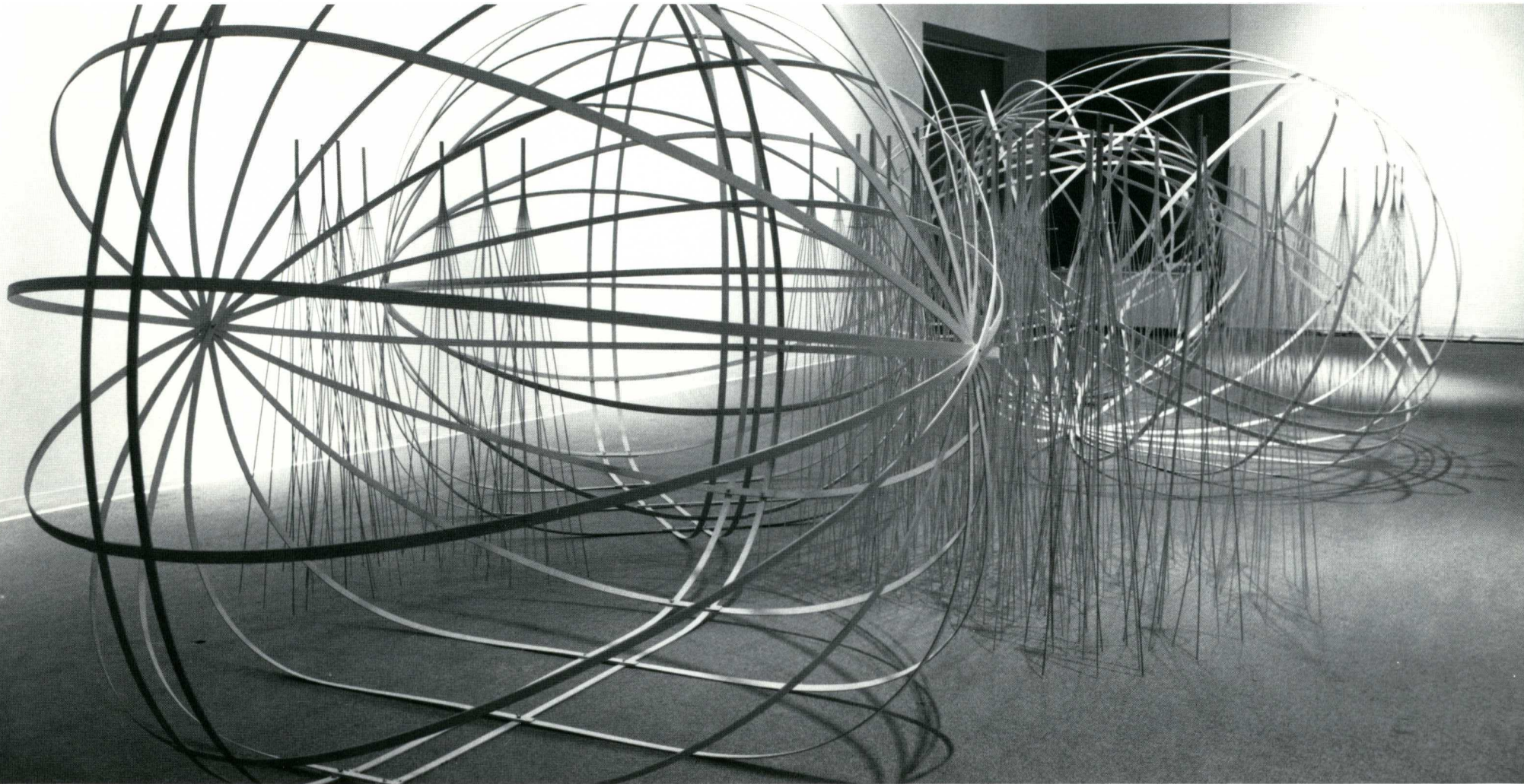


Edward Mayer



l i n e a r a c c e l e r a t o r

Bruce Gallery, Edinboro University of Pennsylvania, Edinboro, PA 16444 • February 2 to February 26, 1994

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BRUCE GALLERY

Director's Statement

At the moment this is being written I am uncertain exactly how Edward Mayer's sculpture installation, Linear Accelerator, will appear after it is put in place in Bruce Gallery. This, of course, is the nature of a site specific installation. Site art being also temporary, the art remains fixed only through documentation and memory. The process of installation is itself part of the content and meaning of the art work. The result is a unique and brief art experience.

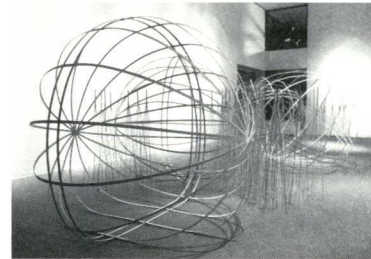
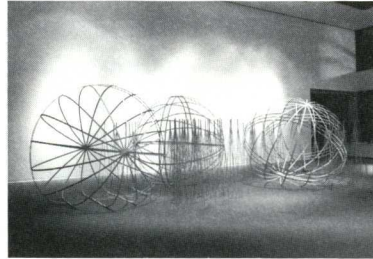
Edward Mayer is the Sculpture Area Chair at the University At Albany, the State University Of New York. His accomplishments as an artist, critic, and lecturer appear virtually endless. He has received numerous awards, distinctions, and fellowships from institutions in Ohio, New York, and Florida. In 1985 he was awarded a USIA Project Funding grant for the Sao Paulo Bienal. Twice he has received NEA Fellowships.

Mr. Mayer's exhibition record is impressive and extensive. His exhibition participation extends from the Walker Art Center in Minneapolis to The Dayton Art Institute in Ohio, The Contemporary Art Center in Cincinnati, The Indianapolis Museum Of Art, the Washington Project Of The Arts in Washington D.C., and the Los Angeles Institute Of Contemporary Art. He has exhibited in galleries across the country including the Zabriskie Gallery in New York and the N.A.M.E. Gallery in Chicago. His work has been seen at Purdue University, Indiana State University, Ohio State University, and Hunter College in New York just to name a few such locations.

I am delighted that Edward Mayer's work is now on display in Bruce Gallery here at Edinboro University.

Dr. William Cox, Director of Bruce Gallery

l i n e a r a c c e l e r a t o r



I recently installed a piece for an exhibition at SUNY Stony Brook whose main components were four 9' diameter spheres, made of 16' bandsaw-ripped lengths of 5/4 select pine, assembled with machine screws, washers and wingnuts. This is the work depicted on the poster and in this brochure. The modest weight of these skeletal structures under the influence of gravity causes them to compress where they meet the floor. As I was planning this work in my studio, I came across an unfamiliar word - *Callipygian* - in a book I was reading. Its dictionary definition - having well shaped buttocks, referring to Aphrodite - amused me and seemed to be curiously appropriate to these new shapes. I feminized the adjective and called the new work *Callipygia*. Using titles is a means of referencing or contextualizing a work; it isn't a substitute for or meant to describe the idea.

In May, 1993 commitments were made to do this exhibition. Something deliberate had been set into motion; a very general concept would gradually become more specific; an idea would be realized and permitted to exist for the scheduled 24 days of the exhibition. And then it would disappear. For twenty years I have done large scale sculpture with the idea that all

arrangements are provisional and the only way for me to have certain things is with the understanding that I won't be able to hold on to them. It's the transient and ephemeral that interests me most.

This project was named *Linear Accelerator*. It's not about Physics, and doesn't describe an idea, but as I write this statement, I am uncertain as to what exactly it will be when completed. The components that find their way into my projects are developed in my studio from made, found and altered things, then assembled on site. I expect *Linear Accelerator* to suggest more than it is. The main elements will consist of intentionally fragile, large scale wooden structures that are not much more than lines or the skeletons of some vaguely referential form.

My thanks to those responsible for getting *Linear Accelerator* built in the Bruce Gallery.

Edward Mayer
Albany, NY
November, 1993

